FOURTH EDITION

Price Rs 1/8

INTRODUCTORY.

The great fortress of Gwalior is one of the most famous in India for more than one reason. Its greatness is due to its natural grandeur, high antiquity, wealth of archæological remains, historical importance and military strength - a combination which very few forts in India can boast of. Truly has a Muhammadan historian described it as 'a pearl in the necklace of the castles of the Hind.'

In old Sanskrit inscriptions it is variously styled '*Gopachala*, *Gopagiri*' and other allied names all meaning 'cowherds' hill.' The modern name Gwalior appears to have been derived from *Gopalikera*, one of the ancient names.

HISTORICAL.

THE date of the foundation of the fort and its early history in general are veiled in obscurity. In bardic chronicles which are not of course strictly historical, is recorded a legend that Suraj Sen, a Kachhwaha Rajput prince, founded the fort at the bidding of a hermit named Gwalipa, who had cured the prince of his leprosy with a draught of water from a miraculous spring on this hill.

The earliest historical mention of Gwalior, however, is found in an inscription on a temple of the Sun erected on the Gwalior hill [by one Matricheta] in the 15th regnal year of the Huna conqueror Mihirakula (*circa* 525 after Christ).

The next historical record on the fort consists of two inscriptions on the Chaturbhuja temple, dated in 875 and 876 A.C., which show that Gwalior was included in the kingdom of Kanauj, then under the powerful Pratihara king Mihira Bhoja, who ruled over the greater part of Northern India.

In the latter half of the 10th century, Vajradaman of the Kachchhapaghata or Kachhwaha dynasty captured the region from the Pratiharas of Kanauj. The Kachhwahas ruled over Gwalior for nearly two centuries and patronised the arts of peace. Many great temples on the Gwalior fort and in the neighbouring country date from their time.

From the Kachhwahas Gwalior passed into the hands of another line of Pratiharas who retained it with a short break until 1232 A.C. in which year the Muhammadans under Altamsh besieged the fort and reduced it after a hard struggle. Bards have pathetically described how when all hope had been lost the Rajput ladies in the royal harem performed *Johara* or self-immolation, before the Raja offered his last desperate battle and was killed in the fight along with all his followers.

Gwalior remained in the possession of the Muhammadan rulers of Delhi from 1232 to 1398 A.C. During the confusion which followed the invasion of Timur at the Delhi Court, Virasinghadeva, a Tomara Rajput, made himself

master of Gwalior. The Tomara rule lasted during the 15th century and the 1st quarter of the 16th. Dungarasingh Tomara had a prosperous reign. Most of the rock-cut Jaina sculptures on the fort were made in his time. The power of the Tomaras reached its zenith under the famous Raja Manasingh (1486 and 1516 A.C.), who is remembered specially as a great patron of Architecture and Music.

Shortly after his death, the fortress fell to Ibrahim Lodi and passed over to the Mughals when the latter succeeded the Lodi dynasty at Delhi.

After Humayun's exile, the fort surrendered to Sher Shah, whose successors made it practically their capital. The fort was recovered for Akbar in 1559 and remained in Mughal possession for about two centuries. Under the Mughals, it was regularly used as a State prison.

In 1754 the Marathas first conquered the fort. The connection of the Scindia family with the fort of Gwalior dates from 1777 when the Peshwa ordered it to be passed over from his Deputy to Mahadji Scindia. In 1780

Major Popham captured the fort by surprise and in 1781 handed it over to Chhatrasingh of Gohad. The Marathas under Khande Rao Hari, Mahadji Scindia's general, retook the fort in 1783 after a protracted struggle. In the second Maratha War, General White bombarded and took the fort in 1804, but it was restored to Scindia by the treaty of 1805. After the battle of Maharajpur in 1844 the fort was garrisoned by British troops. In 1853 when Maharaja Jayaji Rao came of age, it was made over to Scindia who held it till the Sepoy Mutiny when it fell into the hands of the rebels. In 1858 it surrendered to Sir Hugh Rose. From that time it was in British occupation till 1886 when it was finally restored to Scindia in exchange for Jhansi.

"The arts of peace rather than war are now pursued within its precincts" and the ramparts that long withstood the onslaught of many a besieger now enclose a school for Sardars' boys, started by the late Maharaja.

REFERENCES TO MAP.

GATES.

1. Gwalior or Alamgiri Gate.
2. Hindola or Badal Mahal Gate.
3. Bhairava Gate.
4. Ganesa Gate.
5. Lakshmana Gate.
6. Hathi or Elephant Gate.
7. Hawa or Wind Gate.
8. Dhonda Gate.
9. Gargaj Gate.
10. Urwahi Gate.

TANKS.

11. Johar Tal.
12. Mana Sarovar Tank.
13. Suraj Kund.
14. Gangola Talao.
15. Ek Khamba Tal.
16. Katora Tal.
17. Rani Tal.
18. Chedi Tal.

PALACES.

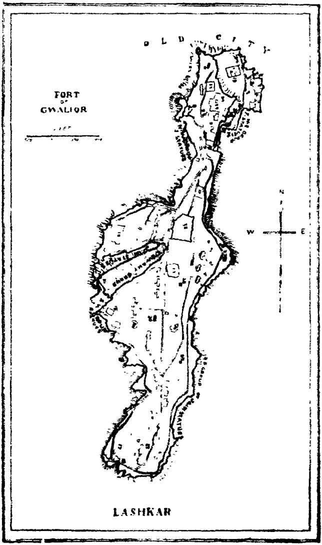
19. Gujari Mahal.
20. Mana Mandir.
21. Vikrama Mandir.
22. Karana Mandir.
23. Jahangiri Mahal.
24. Shahajahani Mahal.

TEMPLES.

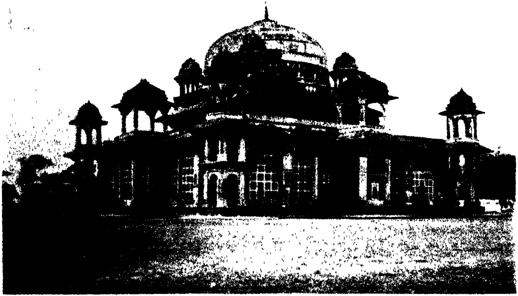
25. Gwalipa Mandir.
26. Chaturbhuja Mandir.
27. Sas Bahu Temples.
28. Matadevi Temple.
29. Jaina Temple.
30. Telika Mandir.

MISCELLANEOUS.

31. Motamid Khan's Mosque.
32. Bale Qila.
33. Sardars' School.
34. European Cemetery.



OLD CITY
FORT OF GWALIOR
N
W
E
LASHKAR

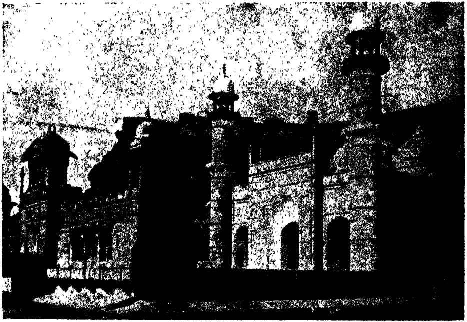


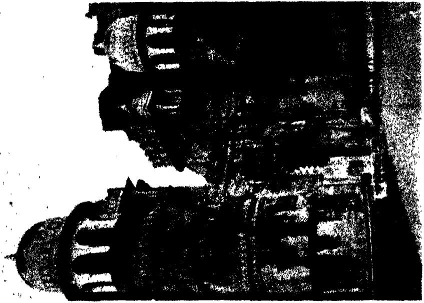
TOMB OF MUHAMMAD GHAUS.

This picture represents the tomb of Muhammad Ghaus, a well-known Muhammadan saint and a contemporary of Babar, Humayun and Akbar. The tomb stands about a quarter of a mile to the east of Gwalior fort and is an interesting example of Early Mughal Tomb Architecture. "On plan it is a square measuring 100 feet each way exclusive of the hexagonal towers which are attached to the angles. The chamber of the tomb itself is a hall 43 feet square with the angles cut off by pointed arches so as to form an octagon on which the dome rests. Around this square building is a gallery 20 feet wide enclosed on two sides by a screen of the most exquisite tracery in pierced stone work with a projecting porch on each face."

JAMA MASJID.

Close to the Alamgiri Gate, outside the Gwalior Fort, is the Jama Masjid. a fair specimen of a late Mughal Mosque. The mosque was constructed by Motmid Khan, Governor of Gwalior in 1663, in the reign of Alamgir (Aurangzeb).



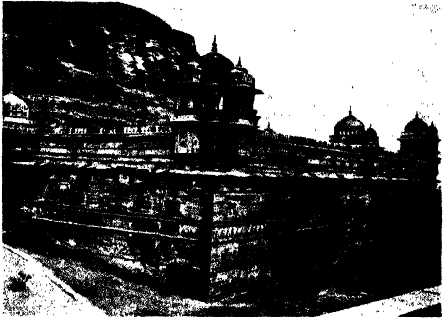


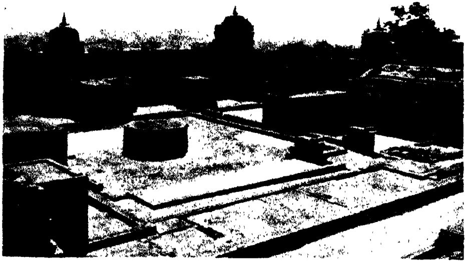
HINDOLA OR BADAL MAHAL GATE.

The gateway appearing in this picture is the second gate on the Gwalior road leading up to the top of the fort. It derives its name **Hindola Gate** from a swing (*Hindola*) which used to be here. It is also called **Badal Mahal Gate**. This handsome gateway in the Hindu style was put up at the time of the Tomara kings of Gwalior (15th century).

GUJARI MAHAL: EXTERIOR VIEW.

The accompanying picture presents an exterior view of Gujari Mahal palace built by Raja Manasingh (15th century) for his favourite Queen Mriganayana who was a Gujari by caste. The Mahal is a two-storeyed building of cut-stone work 232 feet × 196 feet. Its plain and massive exterior is relieved by domed turrets, a line of gracefully carved brackets supporting the eaves, and a few horizontal bands of carved moulding once inlaid with enamelled tiles.



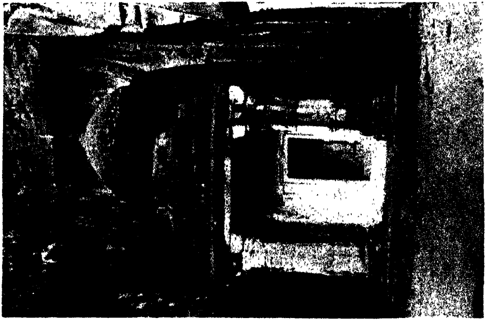


GUJARI MAHAL · INTERIOR VIEW.

The interior of Gujari Mahal which is illustrated in this picture is a spacious open courtyard surrounded by small rooms presenting a variety of designs in their carved brackets and arched door openings. In the middle of the courtyard is a two-storeyed underground apartment a central hall with galleries on all sides The State Archæological Museum consisting of ancient sculptures, inscriptions, pictures and other antiquities collected from all parts of the State is now housed in this building.

CHATURBHUJA MANDIR.

About half way up the eastern ascent of the fort-rock, flanking the road is Chaturbhuja Mandir, a small temple excavated in the living rock. The enshrined image is one of Chaturbhuja (or four-armed) Vishnu from which the temple takes its present name. It bears two Sanskrit inscriptions, from one of which it is known that the temple was excavated in the year 875 after Christ by one Alla who was the Keeper of the Fort during the reign of King Ramadeva of Kanauj.



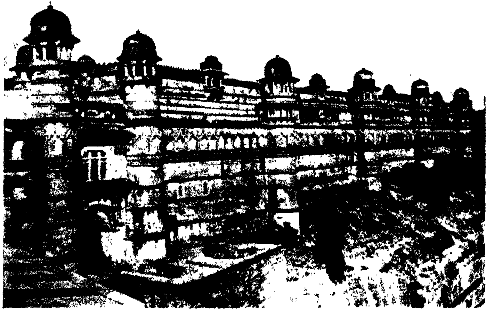


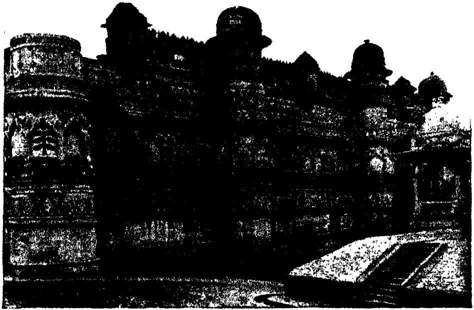
HATHI PAUR OR ELEPHANT GATE.

This photograph is one of Hathi Paur or Elephant Gate, the principal entrance into the fort. It is so called from a life-size stone figure of an elephant which once stood outside this gate. The gate forms part of the eastern façade of Raja Manasingh's palace. Its manly and graceful design is worthy of the noble edifice to which it belongs.

MANA MANDIR OR RAJA MANASINGH'S PALACE, EAST FACE.

The subject of this picture is the eastern façade of the famous palace of Raja Manasingh (1486-1516) which Ferguson described as " the most remarkable and interesting example of a Hindu palace of an early age in India." The vast eastern front of the palace which measures 300 feet in length and about 80 feet in height is relieved at regular intervals by six round towers of singularly pleasing design crowned with domed cupolas.





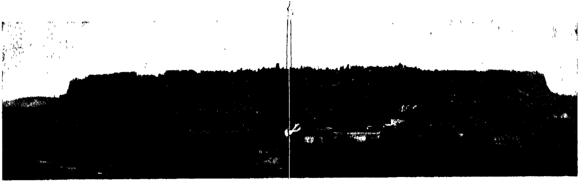
MANA MANDIR: SOUTH FACE.

The southern face of Manasingh's Palace which is 150 feet long and 50 to 60 feet high has three beautiful towers. All round the wall is inlaid with tiles enamelled blue, green and yellow, forming bands of mosaic and conventional figures of men, ducks, elephants, tigers and plantain trees, giving the wall an unsurpassed charm and elegance. "Nowhere do I remember any architectural design capable of imparting similar lightness to a simple massive wall."

MANA MANDIR: INTERIOR COURT No. 1.

The interior of the main building consists of two open courts, each with a suite of rooms arranged round it. Court No. 1 is 34 feet × 34 feet 6 inches and Court No. 2 measures 39 feet × 38 feet 6 inches. The main building is two storeys high but there are two extra storeys of underground apartments in the eastern part overhanging the cliff.

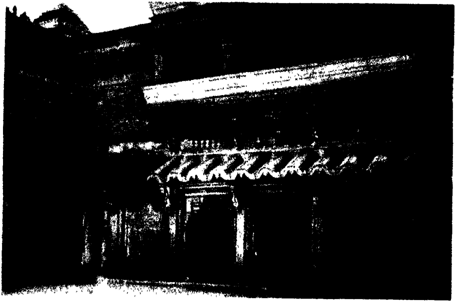




GWALIOR FORT. GENERAL VIEW.

The fortress stands on an isolated flat-topped sandstone hill 300 feet high, 1¾ miles long north to south, and 600 to 2,800 feet wide east to west. The enclosing fort wall is 30 to 35 feet high, the rocky extremities of the hill on which the wall is set being steeply and irregularly scarped. "The long line of battlements crowning the scarp on the east is broken by the lofty towers and fretted domes of the noble palace of Raja Manasingh. At the northern end where the rock has been quarried for ages, the jagged masses of the overhanging cliffs seem ready to fall upon the city beneath them. Midway over all towers the giant form of a massive Hindu temple grey with the moss of ages. Altogether, the fort of Gwalior forms one of the most picturesque views in Northern India."

The picture shows the whole length of the fort as seen from the east.

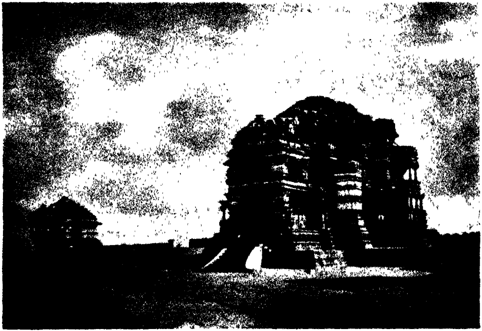


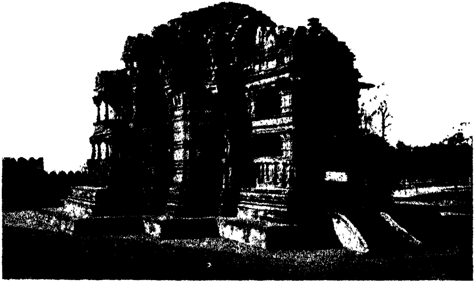
MANA MANDIR: INTERIOR COURT No. 2.

Though the courts are rather small in size they are designed very artistically and possess singularly rich and beautiful decoration in the form of perforated screens, pendants, cornices, mouldings, geometrical and floral patterns turned into mosaic with the use of coloured tiles. The bold corrugated eaves, the animal-shaped brackets, the screened galleries, and the ceilings of some of the rooms are worthy of notice.

SAS BAHU TEMPLES: GENERAL VIEW.

The twin temples known as Sas Bahu occupy a picturesque position on a salient of the rock. *Sas Bahu* which means 'Mother-in-law and daughter-in-law' is a popular name generally given to two similar objects such as temples, wells, etc., standing side by side. There is a widespread but erroneous belief that these temples are Jaina. In fact, however, they are Hindu as is proved beyond doubt by their figure sculpture and by an inscription on one of them.





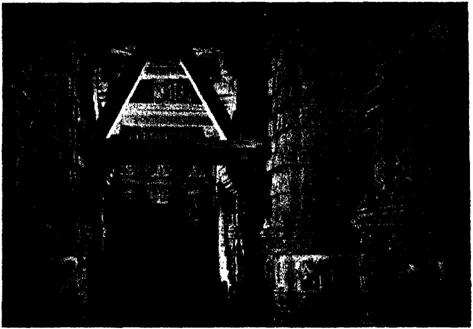
LARGER SAS BAHU TEMPLE.

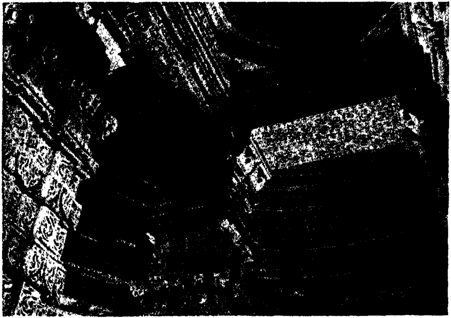
The larger Sas Bahu which is a Hindu temple dedicated to Vishnu measures 102 feet × 74 feet. It consists of a central hall flanked on three sides by projecting porches and on the fourth by the adytum which is now desecrated and vacant. The outer facing of the shrine, and its spire which must have risen over 100 feet in height, have disappeared. But though dreadfully ruined the temple is still a picturesque fragment.

It bears a long Sanskrit inscription recording that the edifice was completed by Mahipala, a Kachhwaha Rajput Prince of Gwalior, in the year 1093 after Christ.

LARGER SAS BAHU TEMPLE INTERIOR PILLARS.

The hall of the temple is 32 feet × 31 feet 3 inches. In the centre is a square dais at each corner of which there is a tall massive pillar to support the central ceiling. At the sides of the hall twelve pilasters are arranged into a dodecagon on which the outer dome of the ceiling rests. The pillars and pilasters are covered with arabesque work relieved by a few courses of figure sculpture. The struts and rails supporting cracked architraves are a part of modern repairs.



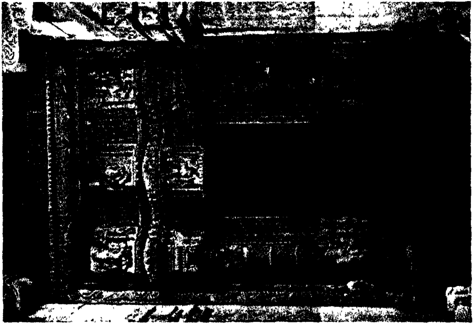


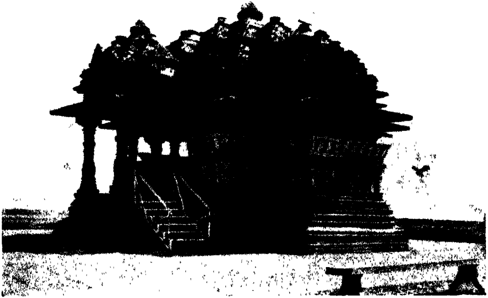
LARGER SAS BAHU TEMPLE: DOME OF CEILING IN HALL.

The central ceiling of the hall over the dais is an elaborately carved Hindu dome rising from a square base of four architraves into and octagon and further into diminishing circles one above another. Enclosing the central dome is another larger dome made up of circular tiers springing from a twelve-sided base.

LARGER SAS BAHU TEMPLE: DOOR FRAME OF SHRINE.

The doorway leading into the shrine is elaborately sculptured. In the projecting panels, over the lintel are the three principal gods of the Hindu Triad Brahma, the Creator, at the left end, Vishnu, the Preserver, in the middle, and Siva, the Destroyer at the right end. Vishnu occupies the central position, being the deity to whom the temple was dedicated. In the projecting panel below is Garuda, the man-bird and vehicle of Vishnu. In the recessed intervals between these panels are figures of the nine planets of Hindu astrology The most prominent moulding on the door jambs consists of a round pilaster encircled with a garland. At the base of each jamb is a group of gods and goddesses headed in one by the river goddess Ganga and in the other by Yamuna. In the projecting niche at the left end of the threshold is Ganesa, the god of wisdom, and in the corresponding niche at the right end is Kubera, the treasurer of the gods. The door frame of the hall is almost a replica of that of the shrine.





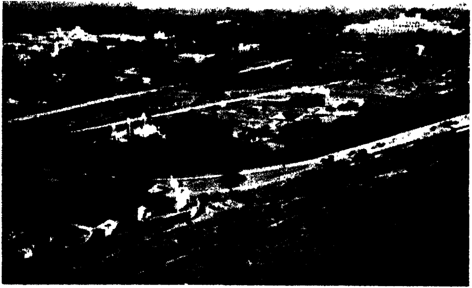
SMALLER SAS BAHU TEMPLE.

The smaller temple situated near the brink of the precipice is also a fane of Vishnu, of the same age as the larger temple. It is now only a part of its original self, the shrine having disappeared altogether. The sculpture ornament on both the temples is very similar and profuse rather to an excess, showing the labour and care of minute detail which the ancient Hindus lavished on their religious monuments. Though of small dimensions this temple is a fine specimen of the ornate style of temples in Mediæval India.

SARDARS' SCHOOL.

The group of buildings which forms the subject of the accompanying picture is a Residential School for boys of the landed gentry in Gawhor State conducted on the lines of a Public School in England, modified to suit local conditions. It was started in the city by the order of the late Maharaja Madhav Rao Scindia in 1898 and transferred to its present site in 1908. It provides for both the civil and military education of its pupils.



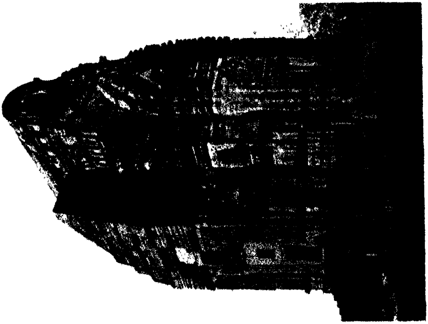


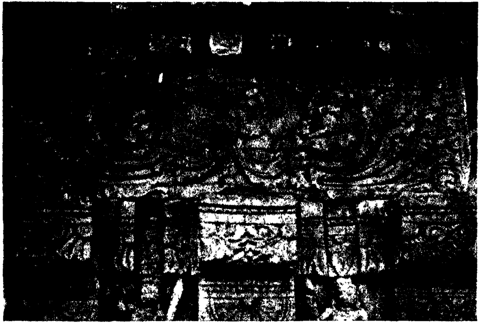
MAHARAJA'S PALACES AND KING GEORGE PARK.

The accompanying photograph presents a bird's-eye view of the palaces of H. H. the Maharaja Scindia and the Park as seen from the fort. The building on the left is the Moti Mahal palace where the Secretariat offices of the Gwalior Government are now located. The building on the right is the Jaivilas Palace, the residence of the Maharaja. Both the palaces were built by Maharaja Jayaji Rao, the grand-father of the present Maharaja. The King George Park is seen in the foreground. It was laid out by the late Maharaja Madhav Rao for the use of the public and was opened by H. R. H. the Prince of Wales on the 8th February 1922. Its special feature is that it includes within its premises a Hindu temple, a Muhammadan mosque, a Sikha *gurudwara* and a Theosophical lodge - all built and maintained chiefly at State cost. Here is an example of the catholicity of a Hindu Prince - a lesson for all times, all creeds and all governing powers.

TELIKA MANDIR OR OILMAN'S TEMPLE.

The temple known as Telika Mandir is the loftiest of all the existing buildings on the fort, being over 100 feet in height. It is a 9th century Vishnu temple peculiar in plan and design. The form of its *sikhara* or spire is Dravidian common in Southern India, while all the decorative details are Indo-Aryan characteristic of Northern India. It is thus an interesting example of Temple Architecture where both the Dravidian and Indo-Aryan styles meet. The Dravidian element in the design of this temple supplies a clue to the right explanation of its name. The original name seems to have been Telangana Mandir so called from the Dravidian form of its spire, Telangana meaning Telugu country. Telika Mandir is a subsequent corruption of Telangana Mandir.



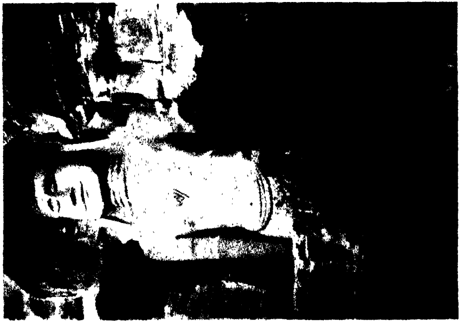


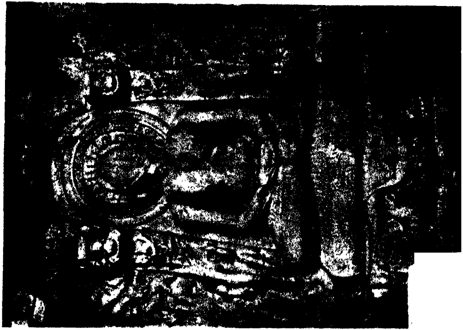
TELIKA MANDIR : SOME DETAIL OF SCULPTURE.

Among other decorative details of this temple is a horizontal course of arabesque work in which figures of men and animals are skilfully interlaced. This bold and vigorous arabesque work is of a very superior order and easily distinguishes itself from the shallow and weak work on the Sas Bahu temples.

JAINA ROCK SCULPTURES.

The Rock Sculptures of Gwalior are 'unique in Northern India as well for their number as for their gigantic size' though the art exhibited in them is stereotyped and degenerate. They are carved all over the fort rock wherever there is a suitable place for excavation. The principal sculptures fall into five groups, those in the Urwahi group on the west and in another group on the south-east being specially remarkable. This picture represents the largest of the sculptures which is 57 feet high.





JAINA ROCK SCULPTURES.

The Rock Sculptures represent Jaina *Tirthamkaras* or pontiffs, either seated or standing and sheltered in small caves or niches. The pedestals and canopies are ornamentally carved. Most of the sculptures bear dated inscriptions from which it is known that they were excavated within the brief period of 33 years (1440 to 1473 A.C.) during the rule of the Tomaras. They were mutilated by the order of Babar only 50 years after their completion but some of the broken faces have since been repaired by the Jaina Community.

PRINCIPAL SIGHTS AT GWALIOR.

GROUP I.

1. Old Guest House (now G. I. Railway Office.)
2. Tomb of Muhammad Ghaus.
3. Tomb of Tansen.
4. Jama Masjid.
5. Fort with Archæological Museum.
6. Irwin Power House and Water Works.

GROUP II.

7. King George Public Park.
8. H. H. the Maharaja's Palaces.
9. Elgin Club.
10. Memorial of Maharaja Mahadji Scindia.
11. Victoria College.
12. Jaya-Arogya Hospital.
13. Engineering Works.
14. Pottery Works.
15. Kampu Kothi.
16. Imam Bada.
17. Jinsi Building with Central Library.
18. Jail Industries Show Room.

GROUP III.

19. Industrial Show Room.
20. Chhatri of Maharani Lakshmibai of Jhansi.
21. Polytechnic Institute.
22. Sarafa Bazar.
23. Town Hall.
24. Alijah Darbar Press.
25. Victoria Memorial Market.
26. Gorkhi or Old Palace.
27. Memorial of Maharaja Jayaji Rao Scindia.
28. General Post Office.
29. Chhatris or Cenotaphs of the House of Scindia.

GROUP IV.

30. Race Course.
31. Agriculture Engineering Show Room and Model Farm.
32. Jayaji Rao Cotton Mills.
33. Leather Factory.
34. The Morar River Dam.

Printed by H. W. Smith at the Times of India Press, Bombay, and published by M. B. Garde, Superintendent of Archæology, Gwalior